

Third Congregational Society
Church of the Redeemer
(Trinity Evangelical Lutheran Church)
292 Orange Street
New Haven County
New Haven, Connecticut

HABS No. CONN-278

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
801 19th Street, N. W.
Washington, D. C.

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. CONN-278

THIRD CONGREGATIONAL SOCIETY
CHURCH OF THE REDEEMER
(TRINITY EVANGELICAL LUTHERAN CHURCH)

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Location: 292 Orange Street (southwest corner Orange and Wall Streets), New Haven County, New Haven, Conn.

Present Owner: Trinity Evangelical Lutheran Church

Present Occupant: Trinity Evangelical Lutheran Church

Present Use: House of worship.

Statement of Significance: A representative example of post-Civil War American Gothic architecture. The interior has been renovated and redecorated without sacrificing the style of the building.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners:

1870, Sept. 10. Cornerstone laid by the Third Congregational Society (Church of the Redeemer). The cost of the land was \$25,000; cost of the building was about \$107,000. It was dedicated May 25, 1871.

1915, October Church purchased by Trinity Evangelical Lutheran Church for \$55,000 complete with organ and furnishings. The fine bell from the George Street Church (former church building occupied by Trinity Evangelical Lutheran Church) was brought over and installed in the tower. The church was dedicated June 18, 1916.

2. Date of erection: 1870-71.

3. Architect: David Russell Brown (1831-1910).
Russell von Behren -- 1928 major alteration.
Andrew F. Euston, (1902-) 1953 remodeling.
(For Brown, see Addendum, page 7).

4. Original plans, construction, etc.: None.

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5. Alterations and additions:

- 1897 Transept galleries removed and a choir loft installed with a new organ; steam heat installed; with glazed screen in the foyer to keep out the cold; rose window over altar installed.
- 1916 A new altar was installed; the pulpit and lectern from the earlier church building were put in.
- 1928 Major renovation by architect Russell von Behren. Pews in transept removed, transept screens and office installed. Central heating replaced steam heat, entailing more excavation in the basement. At the same time, bowling alleys were put in the basement. The doors and screens in the vestibule and the wooden facing behind the altar were renovated and cleaned, and the stairs in the eastern tower were reversed. The central door in the balcony was cut through, and the two side doors were covered up. The stairs to the ground floor from the balcony, which had run down towards the center, were reversed so that they now lead from the center of the balcony towards the outside walls of the church.
- 1953 The room over the narthex was redecorated and changed into a convertible chapel.
- 1962 General repair: new roof and gutters, all windows restored, some releaded. Sanctuary completely rewired and relighted, paint renewed, and canopy on the south side leading to the parish house was installed.

B. Historical Events Connected with the Structure: None

C. Sources of Information:

1. Primary and unpublished sources: The records of the Church of the Redeemer and Trinity Evangelical Lutheran Church as presented through interviews with Robert W. Endruschat, Pastor, Trinity Evangelical Lutheran Church; Mr. Horton, Finance Secretary; and with Mrs. Lansing Lewis, historian for the Church of the Redeemer.

Dan R. Anderson, Trinity Lutheran Church, New Haven, Connecticut, unpublished paper, Yale University student, History of Art, 53a, January 6, 1964.

Bernie Zerkel, Jr., A Socio-Economic Study of Trinity Lutheran Church, an unpublished essay prepared from church records for the church, May 8, 1951.

Arnold G. Dana, New Haven Old and New, unpublished scrap-books in the archives of the New Haven Colony Historical Society, 114 Whitney Avenue, New Haven, Conn.

Prepared by: Jonathan B. Conant
Research Assistant
National Park Service
August 31, 1964

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: An example of post-Civil War American Gothic, the building is characterized by an asymmetrical massing and relatively large variety of materials. Although the interior has undergone several alterations, the exterior retains much of its original character.
2. Condition of fabric: Since the building has been continuously used as a church, it is in a relatively good state of repair.

B. Description of Exterior:

1. Overall dimensions: The church is an irregular massing with approximate over-all dimensions of 92' across the front by 138' along the side, including the buttresses. The facade presents four vertical divisions due to the extension of the narthex which is wider than the body of the church. This narthex is also of two stories as compared to the high one-story nave.
2. Foundations: Rough stone and brick exterior walls and brick interior piers. The exterior wall is faced with red sandstone in ashlar pattern.
3. Wall construction: The basic wall material is red brick. A polychromatic effect is achieved through the use of light stone sills, water tables and bandings in the gables and the tower. Light stone is also used for the colonnettes which frame the window arcades. Alternating red and white stones comprise the voussoirs in all of the arched openings. The columns which support the arches of the main entrance porch are polished granite in either black or red.

4. Porches, stoops: The main entrance porch on the east is framed by two pointed arches in red and white stone, with a vaulted stone ceiling. On the south side there are two small stoops, one at the intersection of the transept and the nave, and the other at the intersection of the narthex extension and the nave. On the north side there is a small porch with arched framing at the intersection of the narthex and the nave, and another stoop within a tower where the nave intersects the west wall of the north narthex.
5. Openings:
 - a. Doorways and doors: The pointed arched openings are framed in stone. The main entrance doors are two-paneled with the upper panel glazed in diamond panes and a glazed tympanum above. Other doors are two-paneled wood.
 - b. Windows: Stained leaded glass in lancet and rose pattern.
6. Roof:
 - a. Shape, covering: Intersecting gables covered with modern asphalt shingles.
 - b. Cornice, eaves: Wooden cornice; copper trim on gable roof parapets.
 - c. Towers: The major tower, of red brick, is placed asymmetrically on the facade, being the third on the right of the four vertical units. It rises in three stages. At ground level there are three small arched windows with stone trim; the second stage contains two high arched openings, and the third stage reverts to three arched openings which are relatively squat in proportion. The fourth stage is an octagonal wooden drum with trefoil arches on the four primary faces which contain wooden louvers. A steep, slender octagonal asphalt shingle roof which breaks into two pitches crowns the tower. It is surmounted with a globe. There is a smaller red brick tower toward the rear on the north side which is built over a stoop and continues upward as a square for two stages. There is then a stone transition laid in shingle fashion at the angles from which a brick octagonal drum rises to the steep double-pitched roof.

C. Description of Interior:

1. Floor plans:

a. First floor: The narthex on the entrance has been enlarged as a two-story transverse wing containing a classroom on the south, the church vestibule in the center and a small chapel and office on the north. Upstairs is a large classroom. The main vessel of the church is the typical cruciform, three bays wide, i.e. aisle, nave, aisle, and four bays in length. The shallow transepts are in the third bay. These transepts were recently screened off with a partial partition of paneled wood and glass. The dimensions of the two middle lengthwise bays are greater than the end bays. There is no choir bay or apse, the altar being framed in a shallow niche. There is a gallery on the east end opposite the altar.

2. Stairways: The stairwell is located within the tower with flights leading up to the second floor and to another finished room on the third level. The stairs leading to the basement are in the same location. The stairs are constructed of pine.
3. Flooring: Black and white marble tiles are used in the vestibule. The church itself is covered with carpeting. Vinyl tile and wooden flooring are used in the other rooms.
4. Wall and ceiling finish: The plaster walls in the nave are painted in tones of beige to imitate stonework. The ceilings are painted plaster between the exposed arched timber trusses. These transverse trusses occur over the supports and also intermediately between the supports. The third bay also has diagonal arches. The open trussed arches and the width-length ratio of the church give an open and spacious character to the interior.
5. Doorways and doors: Glazed paneled doors with wooden trim.
6. Decorative features and trim: Wooden wainscot and leaded glass screen walls in the narthex; stained glass windows and modern wooden paneling behind the altar; open polished brass communion rail. A dentillated wooden cornice is located above the arched openings of the nave arcade, above which is a low clerestory continuously glazed in stained glass in an arcade of small pointed arched windows. The gallery railing is paneled in several Gothic motifs in as many planes.

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7. Notable hardware: None.
8. Lighting: Modern electric fixtures.
9. Heating: Central heat.

D. Site:

1. Orientation: The church is located on the southwest corner of Orange and Wall Streets, with the entrance on the west side of Orange Street. It is surrounded by tall buildings.
2. Outbuildings: None.
3. Landscaping: Small shrubs are planted at the base of building.

Prepared by: Woodrow W. Wilkins
Supervisory Architect
National Park Service
August 21, 1964

PART III. PROJECT INFORMATION

These records and two sheets of measured drawings were prepared as part of the Summer, 1964 New Haven Project, jointly undertaken by the HABS and the New Haven Preservation Trust, and financed by "Mission 66" funds of the National Park Service with assistance from the NHPT, following a 1963 HABS inventory survey of old New Haven carried out by the NHPT under the direction of Professor Christopher Tunnard of Yale University, President.

The project was under the direction of the Eastern Office of Design and Construction, James C. Massey, HABS Supervisory Architect, and was supervised by Architect Woodrow W. Wilkins, Professor of Architecture at the University of Kentucky, assisted by Ned Goode, Photographer, Frazier, Pennsylvania; Annette H. M. Gottschalk, William P. Hersey, and Charles R. Tichey, Student Assistant Architects and students at Carnegie Institute of Technology, Yale University, and Iowa State University, respectively; and Jonathan B. Conant, Research Assistant and student at Yale University.

ADDENDUM

The following information was contained in an unpublished paper, "Trinity Lutheran Church, New Haven, Connecticut," by Dan R. Anderson, Yale University student, for History of Art, 53a, January 6, 1964.

The architect of Trinity Evangelical Lutheran Church, David Russell Brown, was born (May 30, 1831), lived, and died (February 21, 1910) in New Haven. When he was sixteen years old he was employed by Henry Austin, a leading architect of New Haven at that time. Although Austin was given credit for the present day New Haven City Hall, Seymour stated that Austin allowed Brown to design this building.¹ Unless documents can be found, there is no sure way of knowing the truth of this statement, but it seems possible that Brown could have had a considerable influence in its design. It is interesting to note that Seymour also stated that Brown got his idea for the New Haven City Hall from an illustration he found in an English illustrated publication devoted to architecture.² The late Professor Carroll Meeks of Yale suggested that the probable derivation for the New Haven City Hall was the Parliament House at Ottawa, Canada (1859-1867) by Fuller & Jones and Stent & Laver.

Brown opened his own office in 1865 and in this capacity he designed the following buildings: County Court House on Chapel Street, Glebe Building, Church of the Messiah, Insurance Building on Chapel Street, Armory on Meadow Street, the Connecticut Building for the Centennial Exhibition of 1876 in Philadelphia, and Trinity Evangelical Lutheran Church, New Haven.

¹Seymour, George Dudley, New Haven, New Haven, Connecticut, published privately, 1942, p. 250. Available at the New Haven Colony Historical Society, 114 Whitney Avenue, New Haven, Conn.

²Ibid.

³Ibid.

ADDENDUM to
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